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# Spurlock MUSEUM

THE ANNUAL PUBLICATION OF THE WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM  
AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN





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## SPURLOCK MUSEUM MAGAZINE

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**On the Cover**  
Laöcoon Group (cast)  
John Milton Gregory Collection 1900.13.0001

## Viewing the world with a Janusian Eye

Just as the God Janus looks simultaneously forward and back, so with a Janusian eye, the *Spurlock Museum* magazine, while giving readers a glimpse of the past, promises to look forward with equal enthusiasm.

It is through the examination and study of the art and artifacts of a specific culture from a particular place and time that we come to understand our collective humanity. We evolve as we contemplate that which we create. It elevates us.

It is with genuine pleasure that I have taken part in the creation of the *Spurlock Museum* magazine, working in a collaborative process with Director Douglas Brewer, his staff, and a dedicated editorial committee, all members of the Spurlock Museum board.

Future editions of the *Spurlock Museum* magazine will cover the community of people associated with the Museum, individual collections and exhibitions, and the unique artifacts that make the Spurlock Museum a dynamic environment, fostering continued evolution of mind, body, and spirit.

Jenny Southlynn  
Editor



With the annual meeting of the W. R. and C.V. Spurlock Museum for 2006, I felt it was time to give a report from the Board, informing all just what progress the Museum has made in the past several years.

I have been president of the board for the past three years, and through the efforts of the director, Douglas Brewer, and the staff, many changes have occurred. I would like to take this opportunity to make you all aware of how strong the director and staff have been in growing the museum in many, many ways.

First of all, the newsletter and now the magazine have been put into publication, thus letting us all know what is going on. New committees have been put into action to help the staff with the development, promotional, and outreach efforts needed to continue outside interest in our Museum. Accreditation of the Museum is in full swing and will be completed in the proper time.

The Museum's mission is changing and will require more staff and the need for physical expansion. More funding will be needed for undergraduate research. The primary function is education, both for students and the general public. We are in the process of remodeling one gallery, and this remodeling will continue gallery by gallery.

The Museum is off and running full speed and growing each day in so many ways.

The Spurlock Museum is a one-of-a-kind, and it is receiving the proper recognition worldwide. We should all be proud.

Richard M. Pyatt  
President of the Board





Photo: Chris Brown

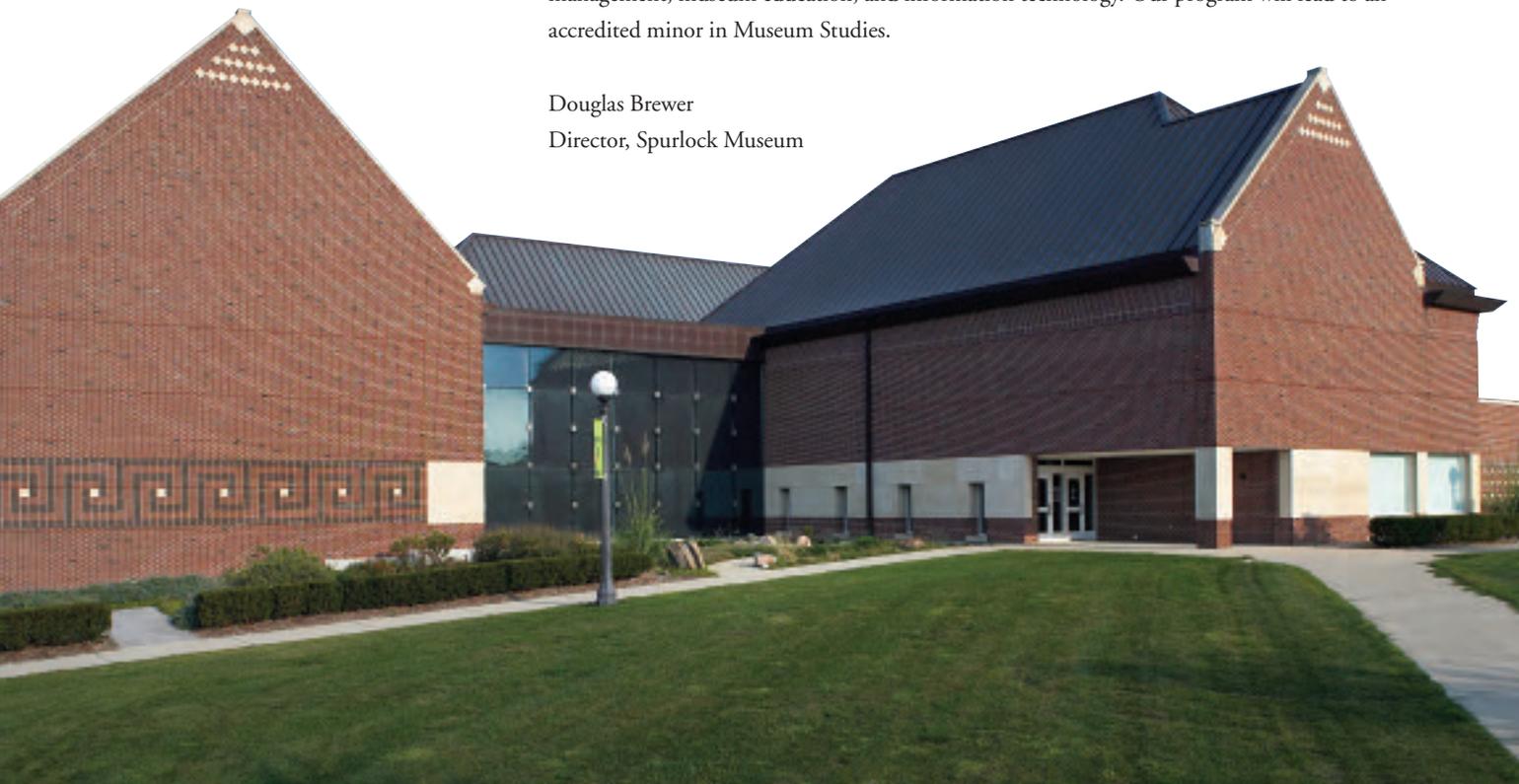
The Museum continues to follow a path of successful ventures, both in its community service and its educational programming. This year we mounted two major exhibitions in the Campbell Gallery, “Visions of the Unseen: Picturing Balinese Ceremony and Myth,” and “Rain Forest Visions.” We are currently featuring the exhibit, “Where Animals Dance,” which opened in fall 2006. In concordance with our exhibitions, the Museum sponsored 13 special events (openings/lectures/programs) reaching 1086 visitors. The Museum also hosted 19 non-museum related events (Miller-Comm lectures, LAS programs, etc.). Nearly 20,000 visitors have enjoyed our galleries as well as 5347 visitors involved in 157 planned tours. Our educational outreach program delivered 26 presentations to 3610 community students. Our Around-the-World Wednesday programs ran for 13 consecutive Wednesdays reaching 621 home-schooled and pre-school visitors. Our website also continues to be a great source of information to our constituency with more than 75,000 hits over the past year.

To support these endeavors, the Museum has received more than \$1,000,000 in private gifts and revenue over the past year. More than any other source of funds, this has made the difference between our once struggling museum and the one that today reaches the community in varied ways. Our thanks to the many people who have so graciously donated to the museum; your efforts have made our success possible.

The Museum continues to work toward accreditation. In April we learned that we passed Phase I of the program and have now entered Phase II: a year-long assessment of the museum facility, its practices, and its staff. In April of 2007, we will submit our documents from the year-long study for evaluation by the American Association of Museums. They will then make a decision as to our readiness to enter the last and final phase of the accreditation process, on-site visits, and inspection.

In the next two years, the Museum will undergo a metamorphosis as significant as the one recently completed when opening the new Museum. The Museum will change from a unit dedicated purely to community outreach to one involved in the delivery of courses and University programs. The campus has asked that we instantiate a Museum Studies program designed to train our undergraduates in the practices of professional museum work. In fall 2007 museum courses will be taught by our staff (and associated faculty) in areas of registration, collection management, museum education, and information technology. Our program will lead to an accredited minor in Museum Studies.

Douglas Brewer  
Director, Spurlock Museum



# WILLIAM R. AND CLARICE SPURLOCK

## MISSION AND ACHIEVEMENTS

By Jenny Southlynn

The Spurlock Museum's primary function, as stated in its mission, is education. First and foremost is service to students, scholarly communities and the general public; "interpreting the diversity of cultures through time and across the globe." The fulfillment of that promise continues as the Spurlock Museum embarks upon a new year.

The University has a new provost, Linda P. B. Katehi, who began in April. Spurlock Museum Director, Douglas Brewer, and the museum staff have yet to have a sit-down meeting with Katehi, and may not until late fall. While Katehi settles into her new position, the Spurlock Museum eagerly anticipates the new provost's input and the potential for setting a new course, as she shares her vision of the museum.

In the meantime, Spurlock Museum continues its ongoing work raising funds for the Museum, seeking accreditation, developing coursework for a new curriculum, adding to its collection, and expanding its educational programs. Along with his service to the Museum, Brewer continues his research, making a significant contribution to the University and the body of knowledge on Egyptian studies.

### FUNDRAISING

"Last year was quite successful," said Brewer. "We collected nearly a half million dollars just from private gifts. The gifts have really made the difference between being a struggling museum and one that can do things and be successful. That corner was just turned last year."

Along with major gifts, the Spurlock Museum Guild continues to contribute to the vitality and success of the Museum. Their monies go directly for the development of K-12 educational programs—an invaluable contribution, according to Brewer.

"What that allows the folks [the staff] to do, which is important, and has actually spawned a number of matching grants from various Illinois institutions," said Brewer, "is, it allows them to budget, which is something they've never had prior to that Guild money rolling in every year. So now they can budget for the future year. We know we can do this, and they can build on that. Some say, 'Well, \$15,000 isn't much.' But, it's \$15,000 you can bank on."

The guild money is used for exhibits, programs, lectures and education, securing outside contractors, and paying for temporary employment—"all the things that makes a museum a museum," said Brewer.

### ACQUISITIONS AND EXHIBITIONS

The Museum continues to acquire.

"We get a fair number of materials every year," said Brewer. "Some years we get a tremendous amount, some a fair amount."

According to Brewer, the Spurlock Museum receives at least \$100,000 a year in "in-kind" gifts, i.e., artifacts. Among his favorites is the annual gift from Mr. Fred A. Freund. Freund's gifts range in value from \$100,000 to \$300,000 or \$400,000 in "in-kind" value.

"I look forward to that one every year," said Brewer, "Because it's just beautiful."

Freund's collection of Okimono carvings, according to Brewer, is one of the largest, if not *the* largest, collections in North America.

In the coming year the Campbell Gallery will host an exhibition of masks and ceremonial and ritual artifacts examining contemporary masquerading traditions of the Baga, Bamana, Bobo, Nuna, Toma, and Senupo cultures of West Africa. The exhibition, titled "Where Animals Dance," opened September 14, 2006.

In the spring, from March 27, 2007, through August 26, "Why Knot?" will be on display in the Campbell Gallery. The exhibit will feature objects created from natural and synthetic fibers constructed to aid in food gathering, commemorating the dead, and protecting and beautifying the body and home.

Finally, in the fall of 2007, "Ancient Egypt: the Origins," will be on display from September 25 through February 24. Artifacts on loan from the collections of the Brooklyn Museum of Art will be featured.

"It's what we do," said Brewer. "We put up exhibits, take care of our artifacts, and try and find more money to do more of both."

### ACCREDITATION AND A NEW MINOR IN MUSEUM STUDIES

The Museum has recently finished the first phase of accreditation, the peer acknowledgment that the Spurlock Museum adheres to all American Association of Museum (AAM) guidelines at the highest level. Approximately 750 museums in the country hold that accreditation. The initial application and accompanying information was filed back in December. The AAM reviewed the application and notified Spurlock in April that they can begin Phase II. Phase II, according to Brewer, is a yearlong analysis of the Museum in its entirety: facilities, policies, staff, and so

## K MUSEUM

forth. Due in April 2007, it will be reviewed by AAM, who will decide whether Spurlock is ready to go to Phase III or go back to Phase II. Brewer fully expects to be ready for Phase III.

The Museum is also working on the necessary application forms for new course offerings. Officially classified as a “minor,” the curriculum will consist of three required and two elective courses, plus an internship made possible by collaboration with the Museum of the Cross Roads Consortium, which encompasses the various museums, planetariums, and natural history learning centers in the community. Through this process students will be able to gain hands-on experience in a variety of working museums, an important experience in any well-rounded professional curriculum.

“The Museum Studies program was something that the former provost was very interested in,” said Brewer.

“All of the classes have been submitted. Our goal is to have everything passed and ready by fall ’07.”

The curriculum itself is currently in the writing stage, and will be submitted in the fall.

“Our goal is to be up and running in the fall of ’07 with the first group of students,” said Brewer.

“The heart of the Museum is the education department,” continued Brewer. “They’ve done a great job. Everyone does a great job, but they’ve really gone well above and beyond and made it a site for people’s leisure activities, as well as learning for K–12, and we just want to increase that.”

## RESEARCH

Douglas Brewer holds a Ph.D. from the University of Tennessee and is a Professor of Anthropology (faunal analysis, paleoenvironmental reconstruction, archeology; Egypt, Middle East) at the University of Illinois.

Brewer has written many books—including the bestselling *Egypt and the Egyptians*, along with countless articles. He has just finished the 2nd edition of *Egypt and the Egyptians* and said he’s looking for a new topic.

*Egypt and the Egyptians*, Cambridge University Press; 2nd edition, (November 30, 2006), surveys more than 3,000 years of Egyptian civilization, and explores their culture and society, including religion, language, art, architecture, cities, and mummification. Fully revised and updated, it looks more closely at the role of women in Egypt, delves deeper into the Egyptian Neolithic and Egypt’s transition to an agricultural society, and includes many new illustrations.

A second book, which has been out for about six months, *Ancient Egypt: Foundations of a Civilization*, was published by Pearson (December 15, 2005). In it, Brewer traces Egypt’s history from the Nile Valley’s earliest inhabitants through the building of the first pyramids. Beautiful illustrations of architecture, hieroglyphs, and artifacts bring the story to life and make this a fascinating account of the formative era of Egyptian civilization.

## FIELDWORK

Brewer has spent 26 years involved in fieldwork projects in Egypt—from the Eastern Desert to the Nile Valley.

“Egyptian Archeology is my specialty,” said Brewer, who had just returned from Egypt three days earlier, at the time of this interview.

Brewer has been making such trips to Egypt since 1980.

“Many trips, many frequent-flier miles,” he said. “This summer’s trip was the first in a few years, since taking over the Museum, which makes it very difficult to leave.”

On this trip, Brewer said he’d made some interesting finds.

“We did a little predictive model on where we could find prehistoric rock gardens. We went out to see if the model was correct. We were so successful, by the second day I ran out of film. We have thousands of pictures coming in of this prehistoric rock art.”

This material, according to Brewer, is out of the desert, and is not well understood. The material is found along major wadies.

“A wadi is like a valley,” explained Brewer. “These major wadies are a connection between far away places like the Red Sea and the Nile Valley.”

“What seems to be as important is the type of soil. In a moister climate when these materials were being rendered on stone, on the rock faces, there was moisture and there were grasses and they were basically running their herd through there. And if you look at the size of the wadi, you look at the types of the soil, you can predict where they’re going to be. I’ve gotten to predict their locality very well,” continued Brewer. “The smaller the wadi, the less the soils, the less of them you’ll find. The bigger the wadi, the better the soil, the more you’ll find.”

The images carved on soft stone are 7,000 years old, according to Brewer, and are found way out in the middle of the desert. Among the unusual images carved into the soft stone that Brewer has captured on film are boats with oars, a cabin and a person on deck, elephants, and human figures.

As the Spurlock Museum embarks upon the coming year, there is much to anticipate in the future. As friends of the Museum grow in their support, and the Museum’s treasures are discovered by the community, like the rock carvings discovered in an Egyptian wadi, this gem of the University promises to become more deeply appreciated. ■



# The Evolution



By Dr. Yu (lan) Wang

## From the birth of the University's first collection to the Spurlock Museum

# of a Dream

Be-coming aware of the continuity of time and people and things, we become aware of our responsibility to the future. The ancient Greeks established an art museum at the entrance to the Acropolis in Athens five centuries before the birth of Christ.

Alexander the Great had his own private museum. In the early 1870s,



John Milton Gregory

John Milton Gregory, the first Regent of the University of Illinois (then named Illinois Industrial University), recognized that a great university must reflect the universality of experience, interest, and inquiry. Gregory knew that many of the University's students, reared on farms and in small towns, had never seen a really beautiful man-made object and deter-

mined to lift them above the limits of their environment. Gregory requested that the University Board of Trustees appropriate \$1,500 for an art museum in 1874 when the University was still in its infancy. After the Board denied his optimistic request, he single-handedly raised the funds to purchase plaster-cast reproductions of the masterworks of Greek and Roman antiquity, and, at his own expense, traveled to Europe to select and order them.

Scores of images of ancient deities and the major works of classical art were cast from the originals in museums throughout Europe. This wealth of the ages, enshrined in plaster, was coming to the university campus in Urbana-Champaign. Sadly, due to the arduous route traveling across sea and land, many of the plaster statues fractured, chipped, and shattered to pieces. Crate after crate was opened to reveal fragments. But the dream lived on, and restoration of the plaster statues began immediately, occupying an entire year. On January 1, 1875, Regent Gregory's collection and his gallery/museum formally opened to the university community and the general public in a large room on the third floor of University Hall, the first building on the fledgling campus.



Top left: The Gregory Collection  
Left: Lincoln Hall, circa 1911  
Above: The European Gallery in the mid 1900s



World Heritage Museum Egyptian Hallway, circa 1980



World Heritage Museum exhibition, "African Encounter"



Exhibition: "Faith of the Martyrs", Dec. 4, 1994 to May 19, 1995.

Visitors found the exhibition and the collection impressive. There stood the Laöcoon group, Venus de Milo, and Venus de Medici among other full-sized statues, mainly Greek and Roman. The Apollo Belvidere, the Dying Gladiator, and the Sleeping Ariadne were just a few of the 42 reduced-size casts. In addition, there were 68 full-sized and 28 reduced-size busts from Homer to individuals then living. The collection also contained busts of 23 ideal heads, many bas-reliefs and medallion heads. There were 127 photographs of famous paintings, 92 photographs of Italian and Swiss scenes, and 388 lithographs of historical portraits.

As reported in the *Chicago Tribune*: "This grand collection is now the largest west of New York." Indeed, the Art Institute of Chicago was then several years away, and the University of Illinois was only six years old.

The *Illini*, a campus newspaper, went further and regarded the Gallery as part of a new national artistic awakening. However, the best tribute came from a student who said of the Art Gallery, "It opened a new epoch in all our lives."

#### THE BIRTH OF THE MUSEUM SYSTEM

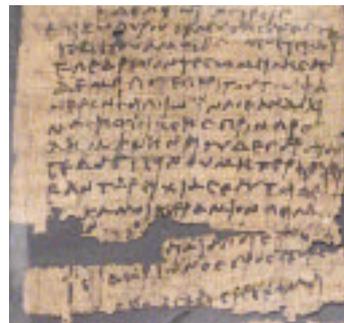
On July 8, 1911, the University of Illinois Board of Trustees approved the establishment of two new museums on the recommendation of Dean E. B. Greene of the College of Liberal Arts and Sciences. Dr. Neil C. Brooks of the German Department was appointed curator of the European Culture Museum, and Dr. Arthur S. Pease of the Department of Classics was selected as the curator of the Classical Museum.

Shortly after the European Culture Museum opened in November 1912, Dr. Brooks published an article in the *History Teachers* magazine in which he explained the aim of the Museum as an education center aiding the departments of history, social sciences, languages, and literature. Throughout its history the Museum has held to this goal.

In the European Culture section, hundreds of excellent items were acquired, such as original engravings by Albrecht Dürer and Lucas van Leyden, a leaf of the Gutenberg Bible, and a Book of Hours of the period of Louis XIV, along with many printed works of great importance.



Albrecht Dürer self portrait



Oxyrhynchus Papyrus, No. 928: Letter, Lucius to Apolinarius (Fragment) Africa, Egypt, el-Bahnasa. Roman, 2nd - 3rd c. BCE #1914.21.0009

While Prof. Brooks was adding rich material to the European Culture Museum, Prof. Pease was also acquiring a notable collection for the

Classical Museum. In 1911, the British-sponsored Egypt Exploration Society designated the University of Illinois as the recipient of 29 Greek papyri fragments, part of a large and valuable collection, recovered from excavations between 1897 and 1906 at Behnesa, Egypt.

A third museum was added in 1917 when Dr. Albert T. Olmstead, of the Department of History, was authorized to establish collections devoted to Oriental art and culture and to archaeology. Exhibit space was assigned adjacent to the European Culture and Classical Museums on the fourth floor of Lincoln Hall.

In the initial years, the two museums enjoyed adequate funds. However, during World War I the European market was closed and the allocation for purchases was reduced. In the post-war period, the acquisition budgets rose somewhat for each museum. But during the prolonged Depression following the stock market crash in 1929, the budget was again reduced.

Additions to the museums after 1918 included the extensive Baudon collection of prehistoric stone implements, a representative collection of Egyptian, Greek and Roman pottery, a pair of third century B.C. Greek gold earrings, and a fine collection of 85 pieces of Roman glassware. From duplicates in the State Museum of Saxony came several fine swords and helmets and three full suits of 17<sup>th</sup> century European armor.



Part of the Baudon Collection #1924.02

For the expanding “History of Writing” exhibit, Dr. Brooks acquired the sermons of Albertus Magnus, *De Tempore et de Sanctis*, printed before 1478 at Ulm, Schedel’s *Chronicle* printed at Nuremberg in 1493, Caesar’s Commentaries (Gallic Wars), and an 18<sup>th</sup> century manuscript of the Koran.

Eight specimens of Coptic tapestry of the fourth to seventh centuries, four pieces of Copto-Arabic silk of the 10<sup>th</sup> century, a rare piece of French petit point from 1648, and about 20 swatches of clothing and tapestry from each of the courts of the Bourbon kings of France from Louis XIII through Louis XVIII were added to the collection of textiles.

## EXPANSION AND MERGER

In 1929, work began to double the size of Lincoln Hall. When the building project was complete a year later, the addition gave the Museum much-needed office space for staff and greater display area.

Dr. Brooks, Dr. Pease, and Dr. Olmstead were all noted scholars in their fields. These professors displayed aggressive interest and rare judgment in expanding the collections under their jurisdiction. Unfortunately, Dr. Pease left the U. of I. in 1924 to become President of Amherst College and later to become head of the Department of Classics at Harvard University. Dr. Olmstead, a renowned scholar in the field of Oriental History, served as a President of the American Oriental Society, and left the U. of I. in 1929 to become a professor at

the Oriental Institute at the University of Chicago. The departure of Dr. Olmstead from the University brought about a merger of the Classical, the Oriental, and the Archaeological Museums under the direction of the Department of Classics.

For three decades, from 1931 to 1961, museum funds for maintenance of the collections were trimmed and with curtailed publicity, interest in the museum waned. Though the museum was neglected and its growth slowed considerably during these difficult years of eclipse, it was not a period completely devoid of noteworthy events. In fact, some of the museum’s most important contributions to the academic world came during this time. Many well-known scholars visited the campus to study the holdings of the museum. Dr. I. J. Gelb of the University of Chicago and Dr. Albrecht Goetze of Yale University studied the Sumerian tablet collection. About 740 of the tablets were loaned to Prof. Goetze for rebaking, cataloging, and research. Some 35 of the most outstanding texts were published by Dr. Goetze in the *Journal of Cuneiform Studies*. Five texts were pub-



One of 1732 Sumerian Clay Tablets. #1913.14



Athena statue, World Heritage Museum, Greek Gallery 1900s # 1912.02.0007

lished by the French scholar Edmond Sollberger of the British Museum staff, reflecting the international recognition of the tablets of the Museum.

In 1949, the College of Fine and Applied Arts donated, to the Classical Museum, 32 pieces of sculpture from the Hall of Casts. These casts, plus those acquired earlier, are exact copies of most of the Western world’s masterpieces in sculpture. Included were some casts from the original collection formed by Dr. Gregory in 1875.

On June 1, 1961, the museum was closed to permit extensive remodeling. When the museum doors were opened to the public on November 14 of the same year, a classroom had been added as well as expanded office space, and the corridor on the west side of the building

was opened to unite the two sections of the Museum. In this corridor, a new “History of Writing” exhibit—including Sumerian tablets, papyrus fragments, manuscripts and rare books—was on view. A part of the Baudon prehistoric collection was displayed in a new case installed in the hallway of the fourth floor. The collection was further expanded when a new room was provided for the Minoan and Mycenaean exhibits, and the fortunes of the museum brightened when funds were provided for a part-time staff composed of students.

### A FULL-TIME STAFF AND FRIENDS OF THE MUSEUM

When considering the selection of a new museum head, the Dean of the College of Liberal Arts and Sciences, Dr. Robert W. Rogers, and his College Executive Committee decided that the notable museum collections deserved a full-time museum staff. In the fall of 1966, Oscar H. Dodson was appointed as the first full-time director of the Museum. With vigorous support from Dean Rogers, under Dodson’s leadership, the Museum experienced the greatest growth in its history. Along with the renovation of museum exhibits and expansion of the collections, Dodson established, as a top priority, the publication with English translation of the complete Sumerian tablet holdings. Varied publicity programs were instituted to ensure that the historically significant collections in the Museum become more widely known and to encourage students and faculty to make greater use of the Museum in research and teaching.

In February 1970, a major museum exhibition, “Highlights in the History of Man,” opened in Lincoln Square Mall in Urbana. In two weeks this exhibit attracted more than 14,000 visitors. At the exhibition’s preview banquet sponsored by the Lincoln Square management, a “Friends of the Museum” society was formed. Donations by “friends” to the Museum’s acquisition fund, administered by the University of Illinois Foundation, greatly assisted the Museum’s expansion program.

In 1971, on the recommendation of University President John E. Corbally, Jr., the University Board of Trustees approved a name change to the World Heritage Museum. The new name more accurately described the worldwide museum holdings. The Museum continued to receive noteworthy donations and the public-spirited financial support of the newly formed Friends of the Museum society had afforded the purchase of modest collections devoted to contemporary cultures.

In 1990, William Spurlock, a 1924 graduate of the College of Business of the University, and his wife, Clarice, donated \$8.5 million for a building to be constructed as the new home for the World Heritage Museum’s holdings. Both William and Clarice Spurlock had traveled widely and understood the transformative role that a museum can have for society, as well as in higher education. Their generous bequest enabled the University to conceive of and build a new museum



The Spurlock Museum construction site at Gregory Street between Oregon and California Street. View from the southeast.

facility, which would be named after them. Other people, too, recognized the possibilities and stepped forward to offer their support. Their generosity is responsible for the Spurlock Museum’s galleries, education centers, auditorium, information desk, library storage facilities, and offices. A name change was dedicated in their honor.

Work began in the mid-1990s to design and build the new Museum. Work on the exhibits began in 1997 and galleries were planned to the smallest detail. The Museum staff worked with the curators—many of whom are University faculty—to articulate themes and select the nearly 2,000 artifacts to be displayed.

On September 26, 2002, the newly-constructed 53,000-square-foot William R. and Clarice V. Spurlock Museum opened its doors to the public.

The Spurlock Museum is a magnificent new home for the over 47,000 historical and cultural artifacts collected by the University since its first regent, John Milton, from the early 1870s. Over 1,600 artifacts carefully selected from the Museum’s vast collection are displayed in five permanent galleries representing the world’s seven continents.



Photo by Jiah Wang

Museum Dedication Ceremony on Sept. 26, 2002. Pictured from left to right are: Dr. James J. Stukel, University of Illinois President. Mrs. Marjorie E. Sodemann, University of Illinois Trustee. Prof. Douglas Brewer, Director of the Spurlock Museum. Dr. Nancy J. Cantor, Chancellor of the University of Illinois, Dr. Jesse G. Delia, Dean of College of Liberal Arts and Sciences. Dr. Sidney S. Micek, President of University of Illinois Foundation.



Photo: Chris Brown

A. R. KNIGHT  
AUDITORIUM



Photo: Jiah Wang



More than 45,000 remaining artifacts, some of the world's most unique and valuable historical and cultural treasures, are accessible online through the Spurlock Museum's website, utilizing the newest technology available. At the Museum's dedication, Nancy Cantor, then University of Illinois Chancellor, praised the new Museum as a great resource for teaching and research. Jesse Delia, then Dean of the College of Liberal Arts and Sciences, proudly described it as a jewel for the campus.

Today, although Gregory's original gallery is long gone, Gregory's museum spirit and mission have not only been carried on, but also further developed through all the changes and movements of the University museums over the last 130 years. Many of Gregory's original collection and artifacts are now among Spurlock Museum's current holdings, their lineage tracing back to 1875. In a sense, the 47,000 individual artifacts in the collections of the Spurlock Museum have many different stories to tell. In another sense, they have but one. The Museum bears witness to 5,000 years of the works of mankind, and is a teacher of their wisdom and foibles. ■

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Muriel Scheinman (doctoral dissertation), "Art Collecting at the University of Illinois: A History and Catalogue."

Muriel Scheinman, *A Guide to Art at the University of Illinois*, University Illinois Press (1995), Urbana and Chicago.

Winton U. Solberg, *The University of Illinois 1867-1894: An Intellectual and Cultural History*, University of Illinois Press (1968), Urbana and Chicago.

The Spurlock logo is an abstracted form and symbolizes the human body, mind, and spirit. When these three come together, they represent the humanity.

Above: It took a team of museum staff and 35 undergraduate students just over two years to inventory and pack over 30,000 artifacts for the move from Lincoln Hall to the new Spurlock Museum.

Left: The newly constructed 53,000-square-foot William R. and Clarice V. Spurlock Museum.



### Southeast Asia and Oceania Crowns

Throughout the world, crowns are worn by rulers and deities. In Southeast Asia and Oceania, crowns are often made of wood, bamboo, and other natural materials. They are highly decorative and often feature intricate carvings and patterns. Crowns are used in traditional ceremonies and rituals, and they are an important part of the cultural heritage of these regions.



#### Heavenly Beings

These crowns are believed to represent the faces of heavenly beings or deities. They are often made of wood and are highly decorative, with intricate carvings and patterns. They are used in traditional ceremonies and rituals, and they are an important part of the cultural heritage of these regions.



# GALLERIES

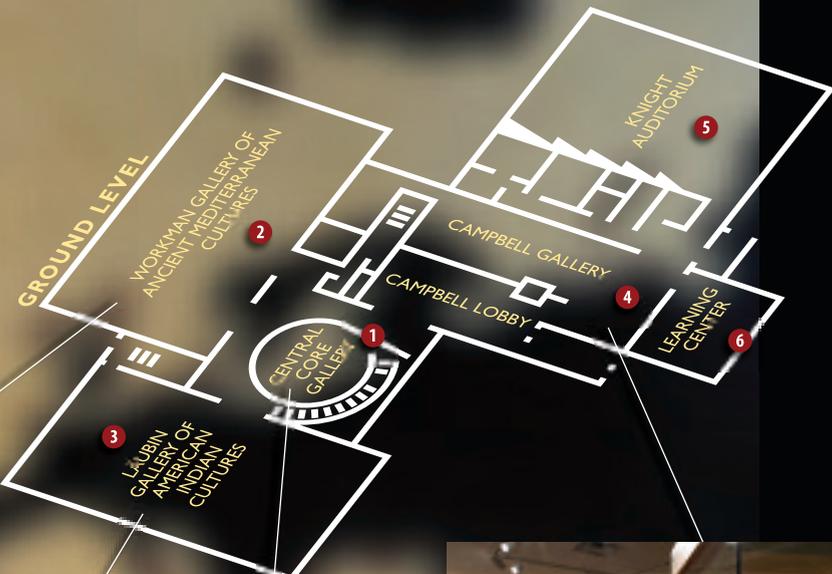
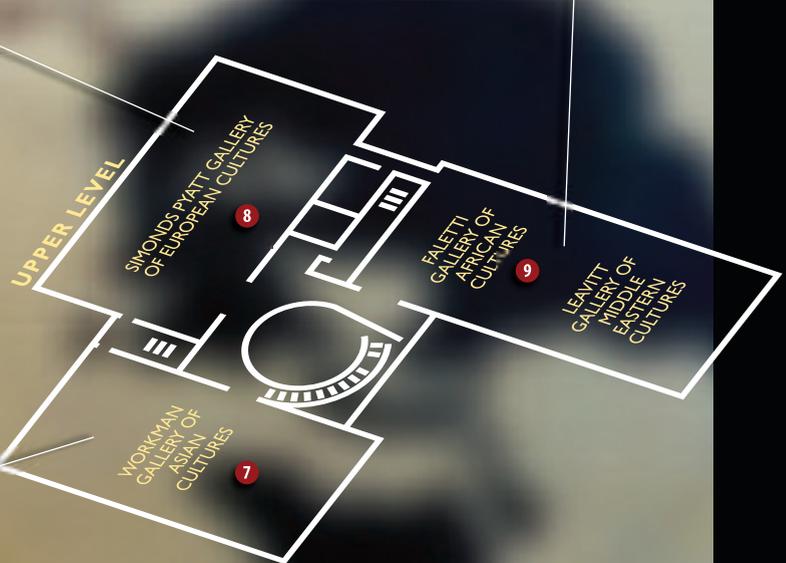
The William R. and Clarice V. Spurlock Museum is located at 600 South Gregory Street, Urbana, on the campus of the University of Illinois at Urbana-Champaign and is a division of the College of Liberal Arts and Sciences.

On September 26, 2002, the Spurlock Museum dedication took place, opening its doors to the campus and Champaign-Urbana community. The Museum features five permanent galleries exploring Africa, Ancient Egypt and Mesopotamia, Europe, East Asia and Oceania, the Americas, and the Ancient Mediterranean. The Museum also includes the A. R. Knight Auditorium, the multipurpose Learning Center, and the World Heritage Museum Guild Educational Resource Center. The new facility, which replaces the old World Heritage Museum once housed on the fourth floor of Lincoln Hall, is surrounded by four flourishing culturally based gardens, including a Japanese rock and sand garden and a medicinal herb garden.



*Continued....*

# GALLERIES *continued*





**1. Central Core Gallery**, located on the ground level, is the heart of Spurlock Museum. Three monoliths with the leitmotif, mind, body and spirit, welcome guests to the Museum's universal themes, elements whose cultural variations are explored throughout each gallery.



**2. H. Ross and Helen Workman Gallery of Ancient Mediterranean Cultures** greets patrons with the dynamic Laocoön's Punishment, a plaster cast reproduction made from the original Hellenistic bronze. Other works in the gallery include a statue of

the Greek god Apollo along with plaster casts of marble originals such as, the Agustan Ahar of Peace in Rome. Benefactors of the Workman Gallery are Dr. and Mrs. Allan Campbell in honor of his parents Clair C and Eloise E. Campbell.



**3. Reginald and Gladys Läubin Gallery of American Indian Cultures** sports a teepee and displays a seminal collection of Plains Indian cultural materials donated by Reginald and Gladys Läubin, world-renowned experts on American Indian culture. The Läubins, neither of whom were American Indians, were adopted by One Bull, the nephew of Sioux Chief Sitting Bull.

The Läubins, neither of whom were American Indians, were adopted by One Bull, the nephew of Sioux Chief Sitting Bull.



**4. Dr. Allan C. and Marlene S. Campbell Gallery**, holds special exhibits that change during the year. The Campbell gallery exhibits temporary displays that change every six months as well as collections from the University's Museum of Natural History, a division of the Spurlock Museum.



**5. A. R. (Buck) Knight Auditorium** seats 215 guests and hosts lectures by local and visiting scholars as well as performances by musicians, dancers, actors, storytellers, and choral groups.



**6. Learning Center** is a space for small-group activities, including teacher training workshops and intergenerational camps, as well as individual exploration through artifact handling and computer interactives. The multipurpose center uses educational modules on the center's computers. UI staff members and educators also may borrow compact discs, videos, books, or objects from the museum's educational resource center.

UI staff members and educators also may borrow compact discs, videos, books, or objects from the museum's educational resource center.



**6. (cont.)** World Heritage Museum Guild Educational Resource Center, currently under development, will provide a wide assortment of educational materials to educators and students.

## UPPER LEVEL



**7. Workman Gallery of Asian Cultures: East Asian, Southeast Asia and Oceania** A gift of Yuen Tze Lo and Sara de Mundo Lo, and Shahid R. and Ann C. Khan (South Asia) the gallery includes reproductions of two of the statues created to guard the tomb of the

first Chinese emperor Qin Shihuangdi (Ying Zheng the 1st Emperor of China). Oceania, the collective name for the islands scattered throughout most of the Pacific Ocean, features a beautiful array of decorative and functional artifacts.



**8. Simonds Pyatt Gallery of European Cultures**, also located on the upper level, was donated by Richard M. and Gayl Simonds Pyatt in honor of Eugene T. and Emmak. Simmonds. The gallery features a mosaic of cultures including Greek and

Roman, Semitic' and Slavic, Celtic and Germanic. Among the many artifacts are a magnificent plaster cast reproduction of Michelangelo's Pieta taken from the original in St. Peter's Basilica, and three suites of armor dating from the 12th-17th century.



**9. Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures and The Richard and Barbara Faletti Gallery**

**of African Cultures** are located in the same gallery. The Faletti Gallery holds a human mummy, dating back to 50-150 CE, is displayed reverently and in accordance with cultural doctrine. Mr. Faletti, a senior law partner with Winston and Strawn in Chicago, is a founding member of the University of Illinois' Spurlock Museum's board of directors and a major contributor to the Museum's African culture collection. He has donated more than 50 artifacts to the Museum.

*The Museum is fully accessible to individuals in wheelchairs and the auditorium is equipped with an audio enhancement system.*



Photo: Chris Brown

# African

By Michael W. Conner, Ph.D.

Earthenware in Africa is an astonishingly ancient tradition, beautiful and regrettably so utterly ubiquitous that it is mostly taken for granted in the West, where we have been taught to sweep away all traces of earth to prepare a clean living space, as well as in Africa, where earthenware is omnipresent—punctuating almost every aspect of life and ritual (Figure 1).

An anonymous donor has given 118 works of traditional African art to the University of Illinois, Champaign-Urbana. Sixty-one are earthenware vessels ranging in size from one to two feet in diameter. This donation has been shared equally between the Krannert Art Museum and the Spurlock Museum. Many items are unique in their respective collections. The major countries represented are: Cameroon, Ethiopia, Ghana, Malawi, Mali, Mozambique, Nigeria, South Africa, and Tanzania.

*continued*



**Figure 1** Nankani, Sirigu, N. Ghana. Woman finishing her clay home with slips and pigments. Artstor. Photographer: Courtney-Clarke, Margaret. Reproduced in: *African Canvas: The Art of West African Women*. New York: Rizzoli, 1990.

# Earth

**Recent donation endows  
the Spurlock Museum  
and the U. of I. with a  
comprehensive collection  
of African Ceramics.**

Not all African pots are “art” in the cross-cultural sense that we use the term today. Certainly these pots were never made to stand on a museum pedestal. However many African pots were set in special locations in the family compound, say, at the back



**Figure 2** Lobi peoples, Burkina Faso, 1981. Interior photo showing earthenware storage jars dramatically lit by entryway lighting. Photo by Piet Meyer, Museum Rietburg, Zurich. In: Meyer, Piet, Isabelle Wettstein, and Brigitte Kauf. *Kunst und Religion der Lobi*. Zürich: Museum Rietberg, 1981, p. 16

of a shrine, or a special place in the home where their visual presence would have been appreciated (Figure 2). The best examples of African pottery are imbued with a seductive patina, rich color, and the attractive residual marks resulting from long human service.

The near total absence of a potter’s wheel in Africa and a sophisticated kiln for firing is not a limitation as one might think. Of course, many African pots reveal a similarity in size and shape because they have been made to serve similar purposes—such as carrying, cooking, and storing. Styles of African pottery do change over time, and there are clues to reconstructing African cultural history (Robertshaw). The ability to respond aesthetically to “classic,” well-formed pottery may be biologically innate. African women will caress and pick over stacks of pots before deciding which to purchase. Similarly, the art connoisseur must examine hundreds of works—in the end, choosing only those that have the greatest potential to endure timeless scrutiny as “fine art.”

African pots are either fired in great stacks at a low tempera-



**Figure 3** Ngoni artists, Ncheu, Malawi, 1985. Women pull fired pottery from glowing coals after firing with sticks and bundles of grass.

ture (600 degrees celcius)(Figure 3). It is at this temperature that clay undergoes a chemical change that transforms it into pottery. This low-temperature firing results in a hard yet open-textured body that gives the pots thermal resilience.

Earthenware can be exposed to a direct flame, and then cooled quickly without cracking (Figure 4). Its porosity also allows water to seep through to the outside of the pot, where it evaporates to cool the contents. True glazing



**Figure 4** Mzimba, Malawi, 1985. Ngoni woman brewing millet beer.

(where a fine clay slip turns to glass), while not impossible at earthenware temperatures, is unknown in traditional African pottery. Otherwise, surface decoration runs the full gamut of known techniques—including the application of slips, burnishing, stamping, and incising lines into the surface (Figure 8).

Surface designs are aesthetic but they can also be symbolic or functional. They may keep the pot from slipping and frequently relate to special cultural iconography, or to ideals of body decoration (Figure 9). Post-fire ceramic processes typically involve splashing vegetable resins over the hot pot to produce random carbonized designs on the surface (Figure 5), or, smothering the



**Figure 5** Weekend Market, Nkoma, Malawi, 1985. Chewa artists have splashed their pots with resin as a guarantee of thermal resilience.



Photo: Chris Brown



Figure 8 Makonde earthenware vessel with incised decoration filled with kaolin.



Figure 9 Mambila pot. Cameroon



Figure 10 Zulu pot. South Africa

## “Long association with an owner can transform a pot into a revered relic.”

pot in organic materials as it cools to turn it a permanent, silky black (Figure 10). These random splash designs are visually appealing, but they also serve to advertise that the pot has the requisite thermal resilience.

All pots are first and foremost signifiers. They evoke anthropomorphic and/or procreative associations. The basic design elements of containers are universally referred to as the neck, body, and foot. In a ritual context, African pots reverberate with associations that link them to the mystery of creation (Barley), and since most African pots are made to be extensively used, they acquire an intimate personal link to those who have used them. Long association with an owner can transform a pot into a revered relic (Figure 6). We often as-



**Figure 6** Lobi peoples, Burkina Faso, 1980. Shrine with spirit figures and ritual pottery. Photo by Piet Meyer, Museum Rietburg, Zurich. Reproduced in: Cole, Herbert M., et al. *A History of Art in Africa*. New York: Harry N. Abrams, 2001, p. 156.

sume that ceramic form and its function are inextricably intertwined. However, the origin, function, and cultural context of any given vessel are unpredictable and may often change over time. Only the most capable hands of an artist gifted with a highly refined sense of form can create the very largest and best pots (Figure 7). Being able to shape confident vessels takes years of training and requires total mastery of both the medium and the



**Figure 7** Yoruba artist, Mpetu Moto, Nigeria, 1978. Using a flat stone, Rachel Abiola begins forming the base of her pot by pounding a slab of clay over a fired ceramic mold.

process. It is interesting to note that the visual arts that are most closely associated with women are significantly under-represented in most African art collections. Collectors favor wooden masks and sculpture—objects made and used by men. But pottery is made and most often used by women (Vincentelli). In West Africa, women potters are members of a special craft-caste believed to harbor awesome creative powers. Like their male counterparts, the blacksmiths, they are avoided and even feared outside their family caste, whereas in other parts of the conti-

ment, women potters are simply highly respected business women meeting the aesthetic, functional, and ritual needs of their society while successfully providing for their family.

The finest potters were undoubtedly renown in their time. Regrettably, part of being a truly great potter in Africa is the skill to make many pots, so the names of even the most famous artists quickly become lost and a pot becomes known primarily by association with its owner. This leads to the unfortunate presumption that African pots were

made “anonymously.” However, the absence of an artist’s name should not stand in the way of our appreciation of the pot’s outstanding visual presence, just as our knowing the name of the artist is no assurance of the innate quality of the artwork.

Both the Krannert and the Spurlock Museums are repositories of a great variety of world ceramics—including many fine examples of ancient earthenware. Yet, very few examples of the fine earthenware pottery being made today have made their way into the University’s collections. Thanks to the quality and quantity of this single anonymous donation of historic African earthenware, the University of Illinois now owns a comprehensive collection of earthenware pottery produced by these extraordinary Africans. As such, we are better positioned to more critically query our preconceptions of what constitutes “art” in a diverse and contemporary world. ■

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# SPURLOCK MUSEUM GUILD

AN OFFICIAL ARM OF THE SPURLOCK MUSEUM

By Jenny Southynn

The Spurlock Museum Guild defines itself as a continuing group of community-based friends who wish to provide the Museum with active support. Founded as a nonprofit, unincorporated, autonomous organization in 1989 as the World Heritage Museum Guild, the Guild's primary function, according to Guild member Robin Fossom, is to work as an affiliate organization to the Museum as its fundraising vehicle. Fossom, who was last year's Spurlock Museum Guild president, is currently co-chair of the Spurlock Guild Auction.



Robin Fossom

Fossom became active with the Spurlock Museum Guild in the late 1990s after being invited to attend an auction by past Guild president Pola Triandis.

"The auction was at the old World Heritage Museum on the fourth floor of Lincoln Hall," said Fossom. "It was quite elegant, black tie, very interesting people and faculty. Then the next year I went with my husband again, and before I knew it I was a member of the Guild."

Fossom explained that her interest in the Guild derives from her own world travels.

"I have always considered myself an international person in the sense that I've traveled many places all over the world," said Fossom. "To see in a town, in a county like Champaign County, a world cultural museum for children and adults, who are able to see ancient Greek coins, art that has been around for thousands of years—I think this is very important for the community."

Fossom said the group learned years ago that the best way to raise money is to hold an annual auction. The Guild's auction began 15 years ago.

"With an auction, you can raise the greatest amount of money in the shortest amount of time," explained Fossom.

However, according to Fossom, it's a very long process getting to the auction—collecting items and artifacts. The Guild members collect pieces of artwork, antiques, and donations in the form of gift certificates from local business and restaurants throughout the community. Another auction item might include dinners offered by individual donors who agree to cook a special ethnic meal, say, a Scandinavian dinner for eight.

"All of our monies are dedicated right back to the Museum for educational programs," said Fossom.

There is a very strong relationship between the Guild and the Spurlock Museum.

"My understanding is that the Museum has truly evolved," continued Fossom.

"When it was the World Heritage Museum, the volunteers and the docents were a key part of the Museum, and they had a say about the Museum and what was good for the Museum. When the Museum moved over to the Spurlock, there were about four years where we didn't have a museum. So we held our auctions in the Levis Center and other places. We physically didn't have a museum anymore. A lot of us were wondering, 'What are we doing? What are we supporting?' But we knew this great Museum would be built."

During that transition, it was a little difficult to identify what the mission of the Guild was and what the new Museum was going to expect from them.

"But we kept going," said Fossom. "We did not suspend. We just changed. Our organization did change a bit, not in the mission, not in the auction, but now we are really an official arm of the Museum."

Fossom explained that many of the members are docents and that many members

work as volunteers in the research department, sorting materials among other things. There are usually about 75 to 100 members of the Guild at any time.

"We all pay dues to belong to the Guild," said Fossom.

There are two tiers of membership. The individual membership is \$25 for those who actively wish to volunteer and participate. \$50 is considered a supporting membership. A supporting member does not volunteer or work, but supports the mission of the Guild. It's ideal for those who aren't able to help physically or who simply don't have time. The money goes to support extra funding needed by the Museum for lectures.

"We have a small endowment we saved from when we were the World Heritage Museum," explained Fossom. The approximately \$10,000 will be used to support an annual lecture at the Museum over the next 10 years.

This year the Guild hosted The Greek Auction as its annual fundraising event on September 16 at the new Alumni Center. In November the Guild's lecture and performance series will bring Stephen P. Wooten, Ph.D., of the Department of Anthropology and the International Studies Program from the University of Oregon. Wooten's lecture, "Ciwara Yèrè Yèrè: Champion Farmers and Powerful Dancers on the Mande Plateau," will be held in conjunction with the exhibit, "Where Animals Dance." □

*To become a member of the Spurlock Museum Guild, contact guild president Paula Watson at 217-367-0712.*

Strong relations with the professional, academic, and educational community are maintained through the museum's website ([www.spurlock.uiuc.edu](http://www.spurlock.uiuc.edu)), which allows exhibit designers to collaborate with curators on gallery creation, scholars to browse detailed records on the Museum's artifact holdings, the general public to follow the progress of construction, and teachers to base lesson plans around digital artifact representations.

The significance of these technological innovations has been recognized by such leading institutions in the study of information technology in museum environments as the American Society for Information Science and the Getty Museum in Los Angeles. □



## SPURLOCK STAFF AWARDS 2006

**Christa Deacy-Quinn**, Collections Manager of the Spurlock Museum, received the LAS Academic Professional Award. In 1993, the College of Liberal Arts and Sciences established the LAS Academic Professional Awards to identify and honor selected academic professionals for their outstanding contributions to the college. The program is sponsored by alumni and friends of the college. Up to three awards may be made annually. The LAS Awards Committee, assisted by previous winners of this award, review and rank the nominations received. Final recipient recommendations are approved by the Dean of the College. Recipients receive a \$1000 award, a \$1000 salary increment, and a commemorative plaque. The award and plaque were presented at the LAS Awards Reception in late February.

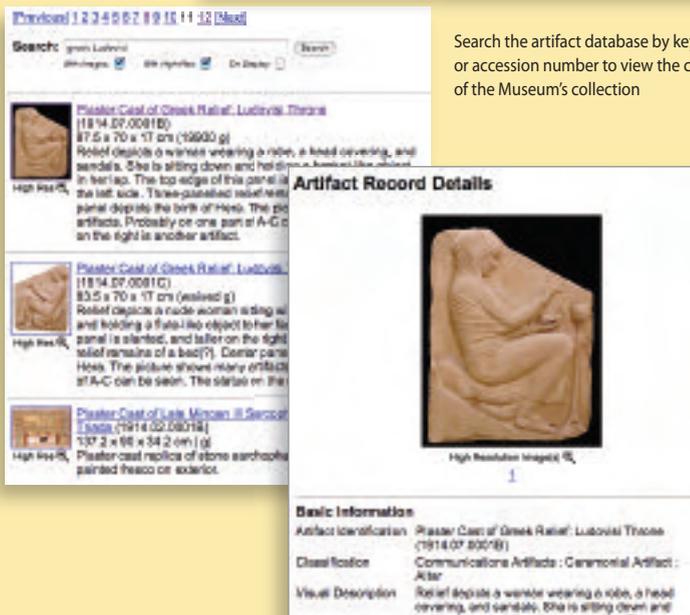
**Beth Watkins**, Education and Volunteer Coordinator, received a Fulbright-Hays Seminar Abroad Scholarship to India. Ms. Watkins left for her trip in June of 2006.

**Tandy Lacy**, Director of Education, received an Illinois Arts Council grant to fund Museum programming.

Spurlock Museum Director **Douglas J. Brewer** received the "Beckman Award" for doing research in Egypt. The award was given in the spring of 2006 for a study of rock art (petroglyphs) in the eastern desert of Egypt.



View exhibit highlights or take a virtual tour. Information about educational programs and special events can also be found on the website.



Search the artifact database by keyword or accession number to view the contents of the Museum's collection

## FALL 2006 AND SPRING 2007

## CAMPBELL GALLERY EXHIBITS

September 14, 2006

**Where Animals Dance** (9/14/2006–3/4/2007)

Contemporary masquerading traditions of West Africa are the focus of this exhibit of masks and related ceremonial and ritual artifacts. Discussions focus on the place of masquerade in belief, social structure, and daily life. The ethnicities represented include Baga, Bamana, Bobo, Nuna, Toma, and Senufo. Artifacts include several from the Illinois State Museum's Hoover Collection along with a select few chosen from the Spurlock Museum's collections.

March 27, 2007

**Why Knot?** (3/27/2007–8/26/2007)

For 20,000 years, humans have manipulated natural and synthetic fibers to construct objects that aid in food gathering, commemorating the dead, and protecting and beautifying the body and home. "Why Knot?" is a celebration of these artifacts and the skilled craftspeople who create them.

September 25, 2007

**Ancient Egypt: the Origins** (9/25/2007–2/24/2007)

Egypt's prehistoric culture provided the foundation for all later periods of Egyptian civilization. Some of the most fundamental and fascinating aspects of Ancient Egypt—pyramids, hieroglyphic writing, belief in the afterlife, strong nationalism—can only be understood by looking deep into Egypt's past. Artifacts on loan from the collections of the Brooklyn Museum of Art are featured.

## LECTURES AND DEMONSTRATIONS

September 22, 2006

**Opening reception for the exhibit "Where Animals Dance"**

An introduction to the exhibit presented by Jonathan E. Reyman, Ph.D., Curator of Anthropology, Illinois State Museum, and Mahir Saul, Ph.D., Associate Professor of Anthropology, UIUC.

7:00–8:30 PM

October 1, 2006

**Suizan Mochizuki, Calligrapher**

Guest artist from Japan demonstrating the pictographic form of his art.

2:00 PM

October 13, 2006

**Campbell Family Lecture**

Dr. John Stone, Poet, Essayist, Cardiologist  
Emeritus Professor of Medicine, Emory University School of Medicine

**Writing a Life: Notes of a Doctor-Writer**

7:00 PM

November 3, 2006

**Spurlock Museum Guild Lecture and Performance Series**

Stephen P. Wooten, Ph.D., Department of Anthropology and the International Studies Program, University of Oregon

**Ciwara Yèrè Yèrè: Champion Farmers and Powerful Dancers on the Mande Plateau**

A lecture in conjunction with the exhibit "Where Animals Dance."

4:00 PM

April 13, 2007

**Opening reception for the exhibit "Why Knot?"**

An introduction to the exhibit presented by Karen Thompson, guest curator

7:00–8:30 PM

## PUBLIC EDUCATIONAL PERFORMANCE PROGRAMS

October 21, 2006

**From the Beyond: A Celebration of Spirits**

Afternoon concerts in celebration of the Day of the Dead and an evening concert of multicultural stories "from the other side," featuring ghosts, spirits, haunts, and all things that "go bump in the night."

Noon · Music by Sones de Mexico

2:00 PM · Storytelling by Tersi Bendiburg

7:00 PM · Storytelling by Tersi Bendiburg, Janice Del Negro, Dan Keding, Kim Sheahan

November 18, 2006

**An Afternoon of West African Stories, Spoken and Sung**

Storyteller LaRon Williams and Mandingo griot Foday Musa Suso, in a concert of stories, kora music, and song in the Knight Auditorium.

2:00 PM

February 17, 2007

**Little Wolf and the Wolf Pack**

Larry Lockwood, Northern Cheyenne, and his family present a program of dance, song, and drum.

2:00 PM

# FRIENDS

## OF THE SPURLOCK MUSEUM

The success of the Museum and its educational opportunities are made possible in large part by the support and cooperation of our donors. The Spurlock Museum gratefully acknowledges their support and contributions. This list represents gifts received since September 2002 through September 30, 2006, the month the Museum opened.

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